THE WORLD'S ONLY SPACE-MOVIE MAGAZINE

SPACEMEN

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1965 YEARBOOK

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TO SPACEMEN 1965 YEARBOOK

The freshest, fastest, most truly Far Out (like light-years) magazine on the market.

This is not a space fact journal. Nor is it a science fiction periodical. It might be called a space functional publication. But SPACEMEN is not exactly a boff book for Outer Space buffs either.

100 years ago the frontiers of adventure were the wild west of the new world, the youthful America. Now all Earth's frontiers lie above and beyond the horizon, in the New Worlds around us—8 unexplored planets in our own Solar System . . . many moons beside our own . . . and unguessable worlds in the deeps of interstellar infinity.

Daring motion picture pioneers have already trained their cameras on other worlds, captured thru the lens of imagination glimpses of landscapes and architectures far removed from our Planet 3. One of the first films ever made, at the end of the 19th century, is

COME

reported to have been H. G. Wells' FIRST MEN ON THE MOON. The famous French special effects artist, George Melies, made A TRIP TO THE MOON in 1902. French Pathe filmed A TRIP TO JUPITER in 1909; Edison Films, A TRIP TO MARS in 1910; Tower Films, another TRIP TO MARS in 1920. The Russians rocketed to Mars in 1918 in AELITA (found a civilization of robots there). There was a silent SKY-SPLITTER that went faster than light, a German trip around the Solar System via ethership (OUR HEAVENLY BODIES), and one of the earliest sound-scored films was Fritz Lang's epic FRAU IM MOND (known in English as THE GIRL IN THE MOON and BY ROCKET TO THE MOON).

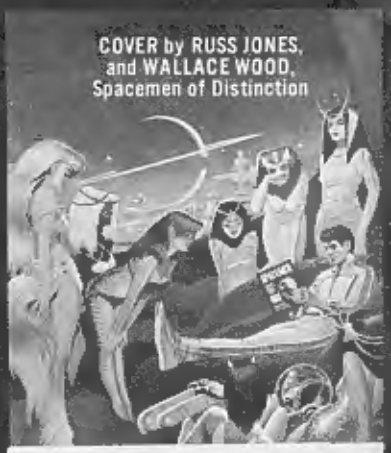
Great films exist, excitingly showing how the mind of man has imagined the people and places and things of the Void Out There may look. SPACEMEN has this great material at its command, will share it with you in this issue and issues thru the years to come. We know we must act fast in covering such productions as THE GIRL IN THE MOON, RIDERS TO THE STARS, 12 TO THE MOON, MISSILE TO THE MOON, DESTINATION MOON, etc, for it will not be long now before Space Stations and Lunar Landings and surface explorations are the genuine subject matter of newspapers, TV, LIFE and newsreels.

If you're interested in Space—and frankly we can't understand how any red-blooded American or green-blooded Martian (and we expect to have readers in both classes) couldn't be—this is the indispensable magazine for you. Names like Ray Bradbury, George Pal, Jules Verne, Fritz Lang, H. G. Wells, Curt Siodmak, Ray Harryhausen, Chesley Bonestell guarantee stellar treats. SPACEMEN offers you space men, space ships, space worlds, space quips, space thrills and even a space monster or two! Like they say in the Space Service: "Variety is the Space of Life!"

FORREST J ACKERMAN, Astrogator
JAMES WARREN, Publisher

A prophetic look into the future of space films is taken by two players, in a space movie of the 1930's.

SPACEMEN 1965 YEARBOOK



SPACEMEN

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SPACEMEN 1965 YEARBOOK. Regular editions published 4 times a year by Warren Publishing Co.; Editorial advertising and Subscription Offices at 1426 E. Washington Lane, Philadelphia 38, Pa.

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Be our guest and go behind the scenes with our Editor to witness the filming of RIDERS TO THE STARS. 6

THE ACE OF SPACE

Everyone's Favorite—
FLASH GORDON 16

FLYING DISC MAN from MARS

WHEN WORLDS COLLIDE the echoes are heard for centuries. Ten years are as yesterday in the Space World where this picture had its Premiere. Re-live it here & now.

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Don't Miss Getting Yours!

BACK ISSUES
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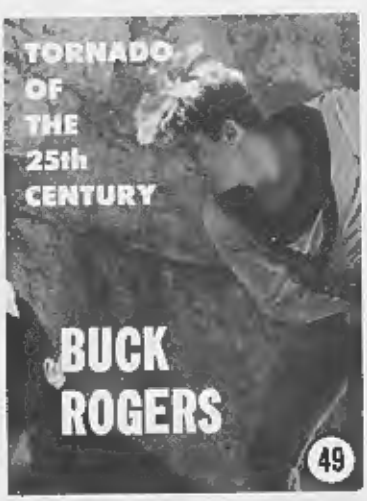


SPACE SUPER MARKET

The latest and greatest space items now available by mail (AIR-MAIL if you are in a hurry!). 60

GUEST RIDERS IN THE SKY

YOU ARE THERE as rockets explode and a man loses his life during the production of one of the outstanding space films

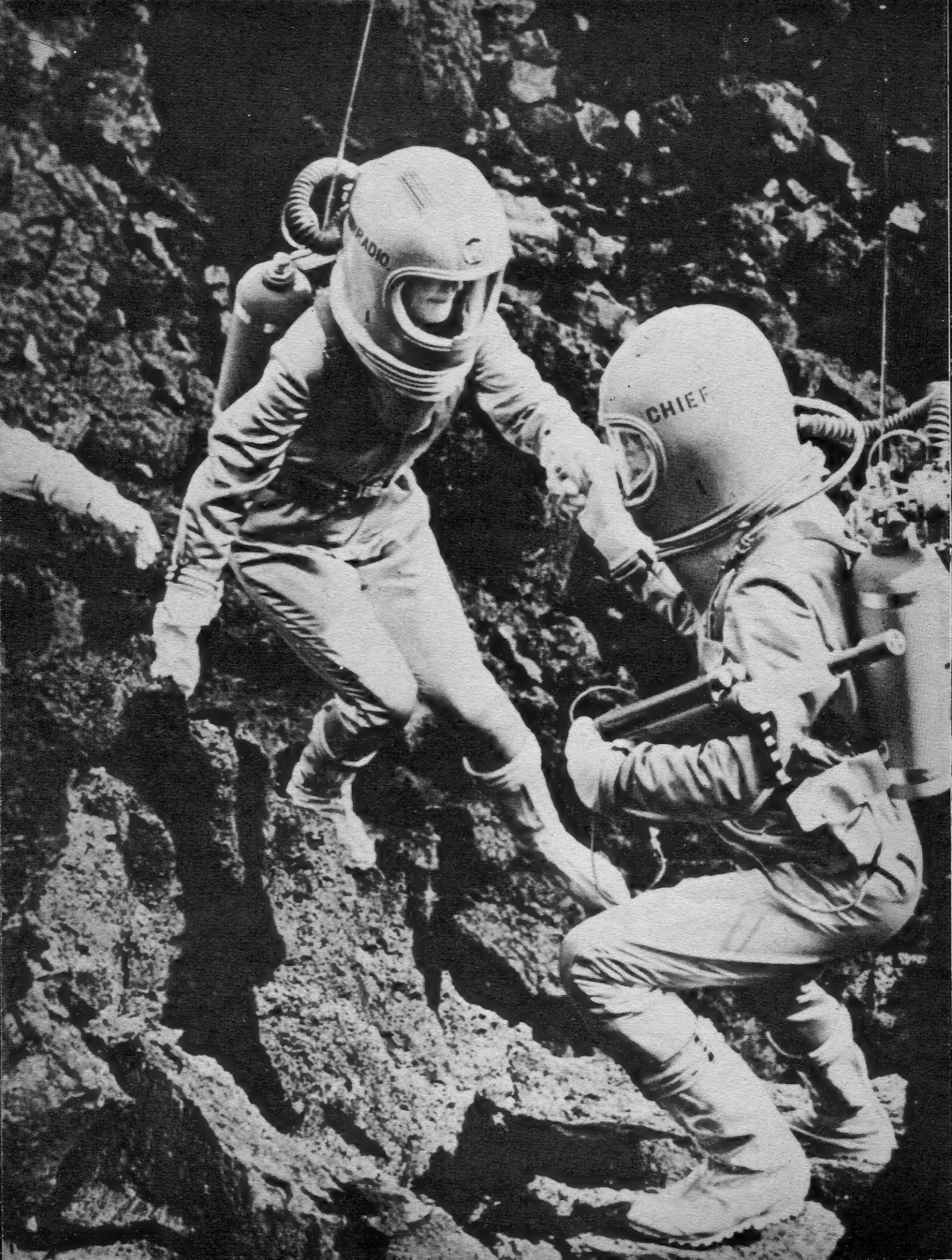
A piercing scream rent the tomblike gloom, a girl's terrified voice crying out in sudden fear and echoing and re-echoing in the dark.

"Hey, what's the matter?" A man's voice, shrill with concern.

"Over here!" her breathless response. "By the 6 rockets. I—" Her voice broke off. "It's something terrible. I think I've," sound of gulping, "stumbled onto a corpse!"

"A corpse! *Here?* Hold it, I'll be right there."

A click, and the ray from a flashlight sprang on in the man's hand. He directed the beam toward the area of the 6 rockets. First 3 horizontal ships came into sight, then 2 tall cylindrical shapes poised for flight, and finally one great rocket hovering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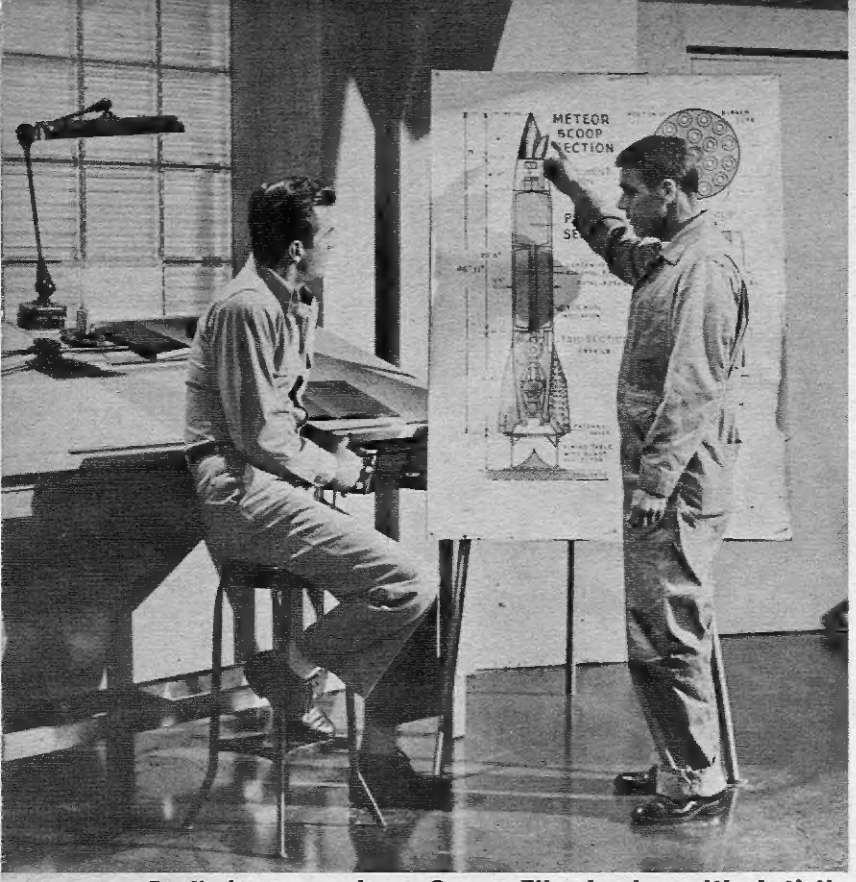
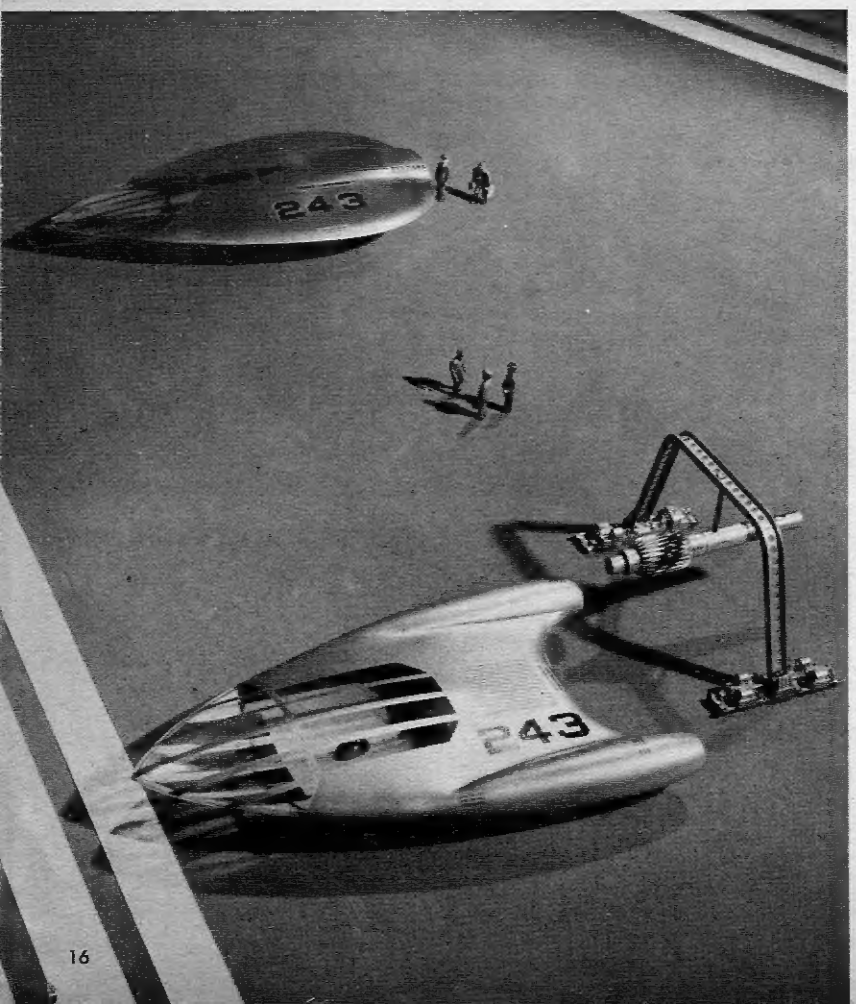


Preliminary work on Space Film begins with Artist's Concept of Rocket.

More Space Models, looking remarkably like the Real McCoys to Come. (Photo of Jacque Fresco designs for BRIGHT TOMORROW.)



in mid-air. The beam moved a foot to the right and revealed the frightened face of the young girl, her red-rouged lips drawn into an "o" of terror, hands clutched to the temples of her wild hair, eyes pointed downward at a 90° angle.

Waveringly the light travelled down the trembling girl till, accompanied by a gasp, it reached her ankles—and the thing of horror upon which she had trod.

"Good Lord!" The exclamation involuntarily wrung itself from the man's pale lips. "Bob Karnes! And we saw him alive not more than 10 minutes ago!"

the mummy from the meteor

But if the hideous caricature of a man at their feet had ever been alive, it was difficult to believe now. Like nothing so much he looked as an Egyptian mummy, removed after 3,000 years from his ancient tomb and then clad in a spacesuit! For the cold, dead figure wore the standard equipment of protection against alien atmospheres and interplanetary vacuums of all those who brave the starways.

But now the pliant rubber fabric was gashed and torn, the glass visor of the helmet smashed and jagged. This was a spacesuit destroyed by an explosion or caught in a collision with a meteor.

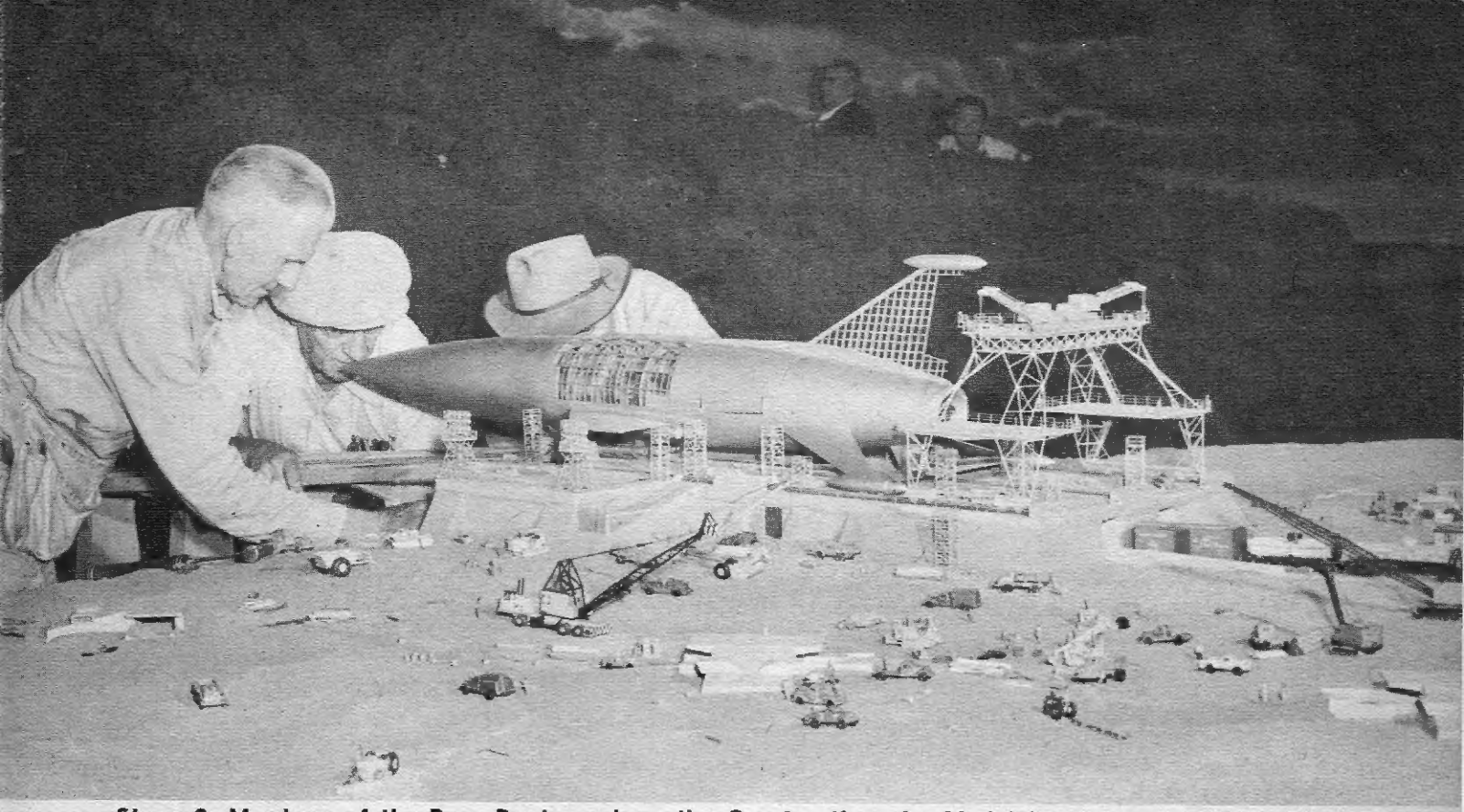
And the man inside—— The flesh had instantaneously been ripped from his body, as tho attacked by a million soldier ants, the terrors of the jungle, or a school of pirhannas, the peril-fish of the South American waters that can devour a full-grown man in a matter of moments. His hands were bony claws, his eyes sunken hollows, and his white ribs could be counted.

Death in Space is violent and not pleasant tc look upon.

rocket jockeys

Fortunately my companion and I were not looking at the real thing, but a cleverly constructed, life-like, life-size reproduction of cinemactor Robert Karnes, who met a literally meteoric end in the space film *Riders to the Stars.*

Riders to the Stars is the dramatic story of a nerve-wracking near future and a perilous preliminary step that may have to be taken on the star-way leading to the conquest of space. It poses the not impossible

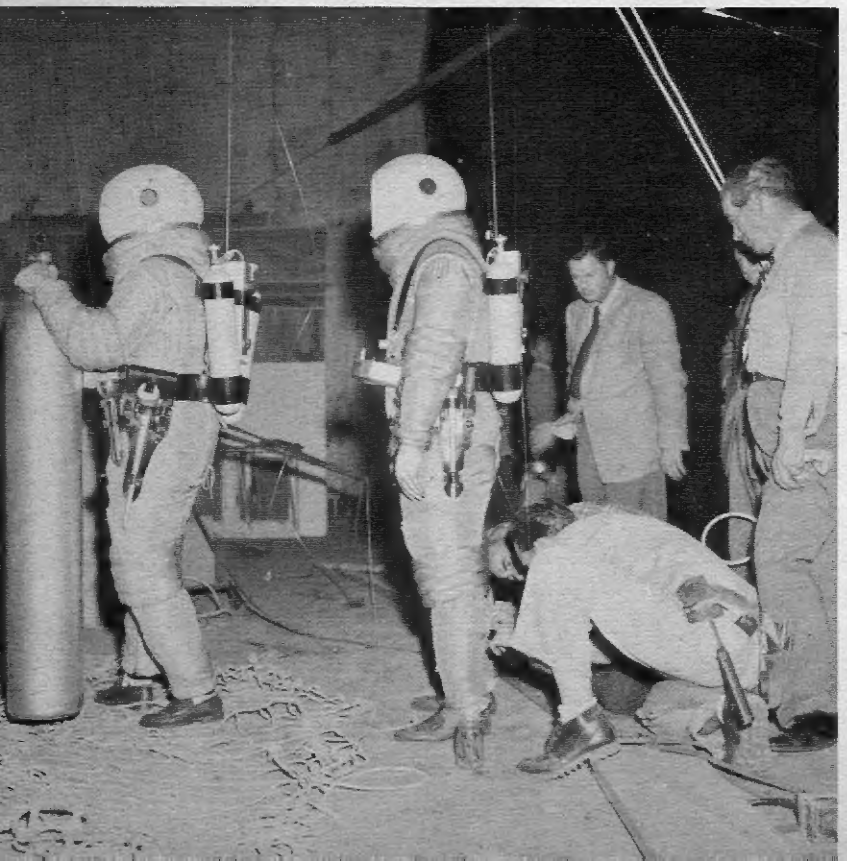


Stage 2: Members of the Prop Dept. work on the Construction of a Model Spaceship. Scale: 1′=100′. (Photo from WHEN WORLDS COLLIDE.)

Completed Models are put into place. (Candid shot from Tokyo showing the installation of Rocket Base X-1 for 26 episode TV series called *The Expedition of the Rocket Angel.*)

Riders to the Stars or Stars who are Riders? Anyway, away they go into the Wild Black Yonder—with the help of a couple studio workers.

Getting zippered up for Space scene.



problem: supposing even the toughest alloy, say vanadium, should prove inadequate to shield rockets from some invisible iron curtain in the sky? Supposing, as in the picture, test rockets should hurtle heavenward at 3,000 miles a minute, only to repeatedly tumble back to earth—their structures crystallized and shattered?

The theory is advanced that meteors in space may be surrounded by some chemical coating which protects their core from disintegration by the merciless cosmic rays. To test the theory a "pure" meteor, one whose protective shell has not been burned away by friction from passage thru our atmosphere, has to, in effect, be captured.

Fearing the establishment of an Iron Curtain in the sky if the free world doesn't establish a space station first, the Office of Scientific Investigation drafts a number of technical experts to engage themselves with the problem. At first the men, in complete ignorance of their eventual mission, are treated like candidates for some future school of Space Cadets. They are subjected to a variety of tests, both psychological and physical, the former being performed to test for claustrophobes, irritability quotients, etc. The body tests call for superhuman endurance of heat, gravity and other travails of the Centrifuge.

Finally, the choices are narrowed down to 3 men for 3 rockets.

3-2-1—

Take off! The trio of meteor hunters rise almost simultaneously to a height of approximately 150 miles.

Robert Karnes is the first to spot a quarry. Calculations indicate it is oversize for his scooper, but he recklessly attempts to capture his prey. In the endeavor his ship is blown up and he becomes the dehydrated dummy upon which, later lying discarded in the dark on the sound stage at the Hal Roach Studio, my friend stumbled.

Yes, it's going to be tough to be a space explorer—but even filming a space movie is a risky proposition. One man lost his life during the production of *Riders to the Stars!* Another had his right hand blown off. Another——

Producer Ivan Tors, during a special interview in his office at "A-Men" Productions, said: "I would like to salute a brave and loyal man, Robert Orlando, who truly gave his life in a cause 'above and beyond

Apparatus overhead "operates" Spaceman almost like a puppet. (Photo courtesy Geo. Pal.)

Increased Gravity contorts face of Spaceman.

Getting ready to film Rocket Crackup. But never fear —RIDERS TO THE STARS has happy ending.

the call of duty.' No one connected with the making of our picture would have asked it of him. But the Pentagon had lent us one of their official pressure suits and an expensive duplicate had been made from it. This was stored in a warehouse overnite, and the warehouse caught fire. Mr. Orlando, who was nearby, and who knew the value of the suit and how production would be delayed if it were destroyed, ran into the blazing building, and was overcome by smoke, rescued by firemen, rushed to the hospital—but died the following day. I greatly regret this tragic accident."

dangerous occupation

A second bad accident was soon to follow. Just a few months before, while Master of Ceremonies at a radio awards show where plaques were given to outstanding contributors to scientifilms, I had had the pleasure of meeting an electronics engineer named Maxwell Smith, who, for the edification of the audience that nite, put on an electrical stage demonstration. Later hired as technical expert for *Riders to the Stars,* one of his jobs was to operate the first radio-controlled miniature rockets ever used in any scientifilm. An acetylene tank simulated rocket exhaust, and the day before shooting the first rocket sequences Smith got an idea for coloring the gas. Faced with a deadline, he took his work home with him, to his basement lab.

At 3 A.M. a terrific explosion rocked Smith's neighborhood. Lights popped on in nearby houses, owners hastily donned dressing robes and ran out into the cold night air, now acrid with the smoke of chemical fumes. Moans were emanating from the shaken Smith home.

The fire department was quickly summoned—and an ambulance. When the debris was cleared away and the unconscious man rescued, it was discovered that the force of the explosion had blown his right hand off. He was bleeding from multiple wounds. Sharp bits of metal had pierced his lung, "shrapnel" mangled his right leg, his left arm muscles and nerves were severed.

He was given no chance of survival. Nevertheless, 3 surgeons operated simultaneously for 6 hours—and he pulled thru. Maxwell Smith, graduate of the Massachusetts and California Institutes of Technology, victim of a leaking valve, martyr of a

How far can you see down the road—a mile or more? Then the Masters of Illusion have succeeded well for the road actually ends only 50' away! Wind Machine in front will soon blow up a storm on set of Ray Bradbury's IT CAME FROM OUTER SPACE.

Time Out for relaxation as Feminine Star of RIDERS TO THE STARS has fun playing Astronaut.

space movie.

When I spoke to Max a couple of weeks after the accident, he had assumed a remarkably philosophical attitude toward it. "You know, Ackerman," he said, "all my life I worked with my hands—from here on in I'm going to use my head."

death rides the spaceways

Still, the end was not yet on the maymeming misfortunes that plagued the picturization of *Riders.* In one hair-raising episode William Lundigan, his strength waning, is ordered to return to earth. He is over the North Pole as he receives instructions to decelerate, and fires a nose rocket.

Suddenly a meteor approaches. Lundigan decides to take a crack at trying to capture it. Against orders he switches off automatic operation and accelerates. He is rapidly using up his fuel. At a speed of 300 miles a *second* he "inches" up on the celestial speedball, which is about 14″ in diameter and revolves slowly around its axis.

He falls behind the meteor, moves in cautiously, activates the scoop, secures the space traveler!

Returning to automaticomputer, he is told when he reaches altitude 80 miles. He will hit atmosphere in 30 seconds. He opens glide-wings.

The rocket temperature increases to 130 degrees . . . 140 degrees . . . 190 degrees . . .

In actual movie, Richard Carlson recoils in panic from Space Helmet with snake-like oxygen tube which seems to have taken on a Life of Its Own as it floats before him in a state of Free Fall.

210 degrees . . . 220 degrees!

Blinded by sweat, his vocal chords scorched Lundigan rasps: "I can't take it any more—too hot—burning up—get me out of here!"

upset on space set

And at this point a model rocket caught fire and special effects man Harry Redmond came squealing to the studio nurse with a blistered right hand. Lucy treated Red for second degree burns while I looked on and made sympathetic noises, wondering how long it would remain safe just to be a *reporter* on a space film!

The 4th accident happened when star Richard Carlson, who had survived a tussle with The Magnetic Monster and the frog-horror of The Maze and the Bradburian Thing that Came from Outer Space, took a tumble. He was rather far above the floor, "floating" in free fall, when the invisible piano wire supporting him snapped in two. I didn't wait to learn whether he intended to sue for non-support.

When my Pal George, who gave us *Destination Moon, When Worlds Collide and The War of the Worlds,* phoned inviting me to take a trip to Mars with Chesley Bonestell over at Paramount Studios, where they were filming Willy Ley's *Conquest of Space,* I didn't get out of bed till Lloyds of London answered my urgent cable: WILL YOU INSURE LIFE OF REPORTER WHO FREQUENTLY COVERS FILMING OF SPACE MOVIES? **END**

THE ACE OF SPACE

FLASH GORDON!

His life! His exploits! His perils! His escapes! His unforgettable, unparalleled Adventures on Mars, Mongo and in his Interplanetary Rocketship!

Embark with us, now, on the most exciting story ever told—the Cinema Saga of Flash Gordon. It will take many, many issues of *SPACEMEN* to tell the entire story, show all the pictures, record all the fascinating sidelights.

For this is a tale of gadgets galore and a score of almost indescribable things, more wondrous than that famous fantasy about "shoes & ships & sealing wax and cabbages & kings."

It is the fable of rocketships and Octosacs, of dragons in the realm called Ming's. It tells of men who whirl thru space to the mysterious planet Mongo; and how they meet Shark Men face to face; Hawk Men; even Monkey Men stranger than roam the Congo.

The fabulous narrative of FLASH GORDON is one of endless battles, of Flash's desperate attempts to silence ray guns' rattles.

He plunges his submarine Hydrocycle to the depthts of a murky sea. The dangers that lurk & strike there prove the man that he can be.

Watch Flash soar in a gyroship to the City of the Sky! He finds his foes and makes them roar as he smites them hip & thigh.

Follow him thru the wizard-visioned Spaceograph as he hunts beasts more weird than a 7-legged giraffe; as he knocks down —socko!—a huge creature called a Gocko.

what's a gocko?

This denizen of Mongo is one of the strangest creatures that ever struck fear into the heart of a man.

First of all, it rears up 11 feet into the air.

It has a body like a dinosaur and a dragon's tail with a sharp hatchet edge shaped like the prow of a Viking ship.

It has the head of a horse

. . . ears of a mule

. . . mouth of a saurian—sprouting tusks!

Its tongue is like a writhing sword.

And it breathes out fire & smoke!

Its giant grasping hands look like lobster claws magnified 50 times.

Feet? The size of a mammoth's, with heavy pointed toes resembling the claws of a mastodonic steam shovel!

There's a giant animal like a scissorbill and a machine that makes Flash invisible. Ming owns a zebra-striped bear and reptiles slithier than any Adam ever knew in the Garden of Eden zoo.

wonders & peril

Armored soldiers fight with sword & raygun. James (Make-up Master) Pierce plays King Thun!

The settings include massive architecture with heavy supporting columns and a laboratory so weird it might be used for Golems!

Kings & barbarians—

Ferocious beasts & mechanical marvels—

Deep-sea monsters & men with wings

A submarine city & a metropolis in the sky!

"Sights which challenge the imagination and defy belief," reported one newspaper. Another: "FLASH GORDON is a journey into the realm of fantasy and at the same time a glimpse into the future. If anyone wants to know what this universe will be like 1000 years from now, FLASH GORDON unrolls the curtain from the mystery with prophetic vision."

Flash in the flesh

At the time Buster Crabbe (born Clarence Linden Crabbe) essayed the role of Flash Gordon he stood 6' 1", weighed 188 lbs., had a 45" chest, 32" waist, 17" neck, 16" biceps, 23" thigh and 16" calf. He was a graduate (1932) of the University of Southern California and scored that year as a swimming champion in the Olympic Games in Los Angeles. The first FLASH GORDON (there was a second one, FLASH GORDON'S TRIP TO MARS) was his 15th film. Previously he had played Tarzan, and a lad of the lions in a feature called KING OF THE JUNGLE.

Flash Gordon's father

The late Alex Raymond was the creator of the newspaper strip detailing the dynamic adventures of Flash. In 5 years Raymond perfected his dramatic drawing style and became one of the stars of the comic strip profession as millions of people followed the daily adventures of Flash Gordon in black & white on week days and in flaming color on weekends.

Look magazine devoted coverage to Flash's adventures on Mars in 3 of its 1938 issues.

Raymond's newspaper strip was said to

Dale Arden joins the heroic Flash aboard his fantastic Rocket.

Strange Giant-Headed Martian!

"throb with action, danger & excitement." While on the screen the translation of Flash Gordon and his environment from paper to celluloid was called "both awe-inspiring & grotesque."

Flash in the future

In issues to come we will tell of the problems of casting Hawkmen, Lionmen, Monkeymen; building hydrocycles and creating invisibility effects; the time Buster Crabbe was lacerated in an accident while filming and Jean Rogers, his leading lady, was almost drowned; and, best of all, there'll be chapted-by-chapter descriptions of the exciting instalments of the serials with, of course, a generous helping each time of stirring stills!

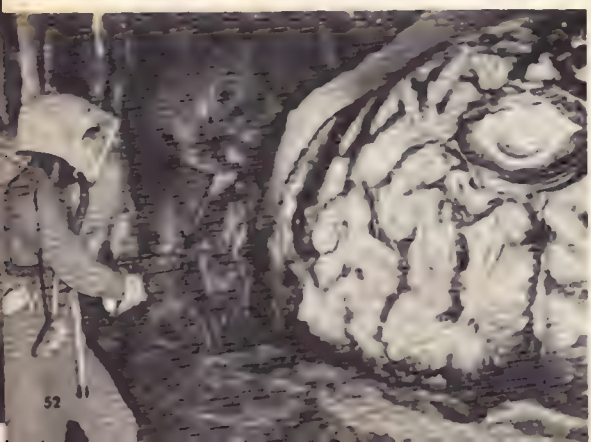
We have a saying in our companion magazine, *FAMOUS MONSTERS* "Lon Chaney shall not die!" In *SPACEMEN* we might say the same of Flash Gordon. You'll find him here every issue from now on. Tell your friends! **END**

41 **Ming the Merciless, Ruler of the Mystery Planet, sits upon his royal throne and points his iron hand of command at Dale Arden & Dr. Zarkov. Evil Princess Aura looks on approvingly as Flash is restrained by Ming's metalclad minions.**

journey to the seventh planet

WHAT IS THIS MONSTROUS THING WITH THE POWER OF MIND OVER MATTER?

There beyond the stars your unspeakable fears . . . deepest desires . . . come alive . . . and you are trapped in a spectacle of terror—your secret fears pitted against you.



With headlines daily proclaiming man's imminent conquest of space and with a landing on the Moon predicted within the year, it is only natural that science fiction on the screen should explore "tomorrow's" landings on the neighbor planets of our Solar System.

The excitement and chills brought to you by American International's science fiction thriller, "Journey to the 7th Planet," portray the exploration by Earth's spacemen of mysterious Uranus, seventh planet from our Sun.

The time of the story is soon after the initial conquest of the Solar System by spacemen from Earth. The Moon, Venus, Mars, Neptune, Mercury and Saturn have been explored by Astronauts but no life has yet been found. Now, a five-man international expedition sets out to investigate the planet Uranus, the seventh planet from the Sun, in their quest for life on other worlds.

memories of earth

The crew, Don (JOHN AGAR), Eric (CARL OTTOSEN), Barry (OVE SPROGOE), Svend (LOUIS MIEHE RENARD) and Karl (PETER MONCH), land their rocket ship successfully on Uranus and set out to explore a strangely beautiful but eerie land. Despite the two hundred degree below zero temperatures, they surprisingly find a village which is an exact replica of such a place that one of the men knew in his childhood. They also meet strangely familiar women, Greta (GRETA THYSSEN), Ingrid (ANN SMYRNER), Ursula (MIMI HEINRICH), Ellen (ANNIE BIRGIT GARDE), Lise (ULLA MORITZ) and Colleen (BENTE JUEL). These women look just like ones they have known on Earth and romances blossom as they might back home.

A further exploration of the seventh planet reveals a strange monster. They also learn that Uranus is controlled by a mysterious "Being" which resembles the structure of the human brain. but is thousands of times more powerful. This "Being," they discover, is able to give reality to all the thoughts, fears and desires of the men. Consequently, the beautiful women they have known from their past lives have appeared in realistic, life-like form. When one of the men recalls his fear of rats, a huge rat-like creature appears. They soon realize that the village they have seen is but a re-creation from the memory of one of the men.

The Earthmen find themselves completely taken in by these illusions created by the seventh planet's "Being" and soon the real purpose of their exploration becomes meaningless. When the group's leaders, Don and Eric, understand this, they realize that the brain-like monster ruling Uranus must be destroyed or they will never return to Earth. Though they too have been lulled by these figments of their imagination, they rally the whole crew to try to kill the "Being."

They hunt down the brain creature in its hiding-place in one of the caves below the surface of the planet and desperately seek means to insure its destruction. There they make a most frightening discovery—as they come face to face with this strange enemy with powers that defy their weapons and very minds! END

FLYING DISC MAN FROM MARS

THE RED PLANET PLOTS
WAR ON OUR WORLD
AS EARTH ALERTS ITSELF TO
DEFEND CIVILIZATION FROM
THE INVASION OF THE ALIENS!

Walter Reed as Kent Fowler (left) and Lois Collier as Helen, his secretary, are puzzled as to purpose of mysterious projectile. Below, the Aerial Torpedo rockets from its launch on a Mission of Menace!

The one-man Marscraft stands mute witness in the background as 2 men prepare to fight.

menace from mars

Mota the Martian, super scientist from the planet which is centuries ahead of our own world in atomic development, is shot down in his curious craft over the factory-laboratory of Dr. Bryant, brilliant but eccentric experimenter.

Bryant turns traitor to Earth when Mota offers to aid him in perfecting atom-powered planes & bombs in return for Bryant's assistance in organizing a force to make Earth surrender and become a satellite of the Martian Dictator.

chilling chapters

In the first half dozen episodes (No. 1 of which is titled "Menace from Mars") we learn "The Volcano's Secret" . . . watch as "Death Rides the Stratosphere" . . . witness an "Execution by Fire" . . . gasp at "The Living Projectile" . . . and wonder at the outcome of a "Perilous Mission".

Walter Reed, Lois Collier, Gregory Day & James Craven starred in this Republic Serial with Special Effects by Howard & Theodore Lydecker.

TO BE CONTINUED next issue!

END

Loading explosives into the Bat Wing, the incredible flying ship from Mars.

Kent & Helen lie unconscious in a workshop, at the mercy of the blazing missile!

Laser-like thermal disintegrator weapon, capable of wreaking havoc on an Earth plane.

Mota, sinister scientist of the Red Planet, has landed on Earth and enlisted the assistance of a traitor named Dr. Bryant. Kent Fowler (Walter Reed), young private plane patrol operator, has discovered the presence on Earth of the Martian dictator and learned of his plot to conquer our world.

With the assistance of his secretary, Helen (Lois Collier), Kent makes every attempt to destroy Mota (Gregory Gay). Mota's greatest ally is his fantastic atom-powered space vehicle, a weird-looking ship resembling nothing ever seen on Earth, capable of flying sideways & backwards without turning around, ascending & descending like a helicopter, even hovering at a standstill in space. Mota's ship defies all laws of gravity & can be operated by remote control.

the return of mota

Some years after Mota had met his doom (engulfed in molten lava in an atomically triggered volcanic eruption) he returned to life in a condensed version of the serial, the feature being known as MISSILE MONSTERS. This played widely thruout the United States in 1958, coupled with Republic's SATAN'S SATELLITES, fashioned full-length from portions of the former serial ZOMBIES OF THE STRATOSPHERE.

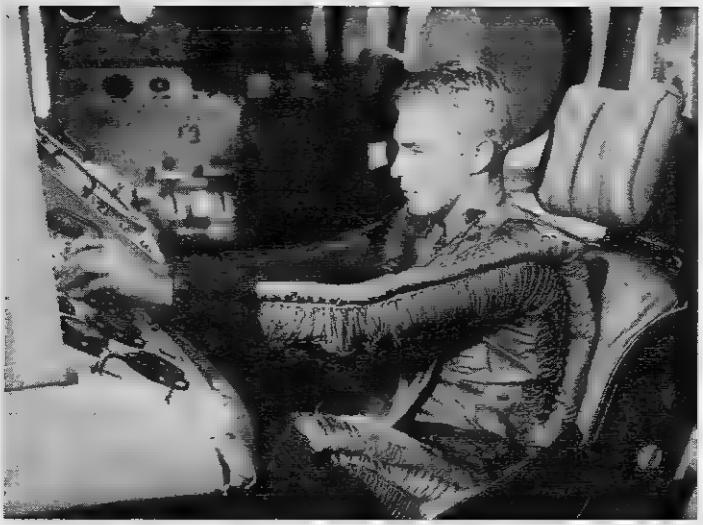
Watch future issues for the story of the strange half-human creatures from another planet and the monstrous mechanical zombies that assist them in their nefarious plans!

Mota the Martian menace, clad in his black-&-metallic eagle-like garb.

THE PHANTOM OF THE SPACE OPERA

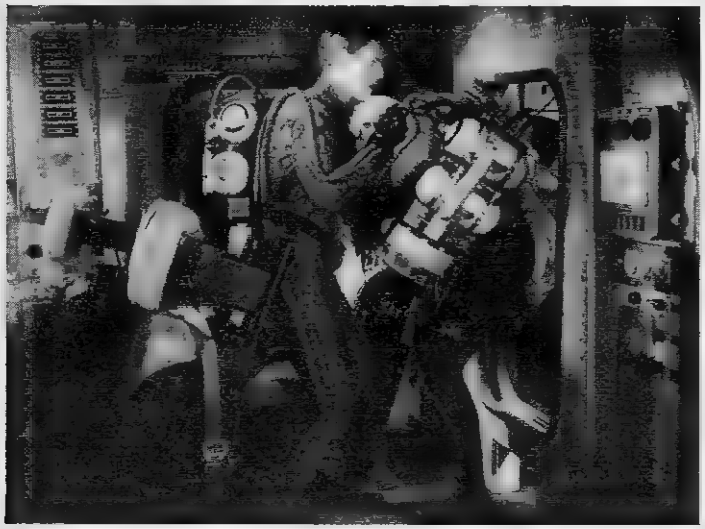
Now you see it. Now you don't. An inhabited planet in a dangerous orbit. A miniature world of tiny people—at war with a planet of monsters. Plunge, with a daring spaceman, into unknown adventures on THE PHANTOM PLANET!

continued



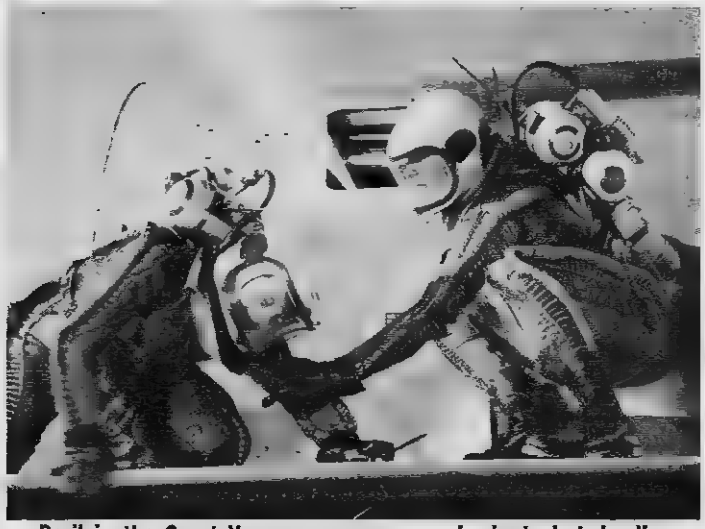
1 Capt. Frank Chapman, commander of rocketship Pegasus III, takes off from U.S. Air Force Lunar Base #1 to solve the interplanetary riddle of 1980: what is causing the disappearance of reconnaissance research rockets?

2 Trouble aboard Chapman's spaceship as a meteor rips thru the metal exterior in a fiery blaze, almost striking the commander's companion, Lt. Makonnen, who attempts to cope with the spreading flames.



3 To repair the damage caused by the colliding space fragment, the astronauts must venture outside onto the hill. Captain Chapman goes thru the airlock first, the lieutenant helping him with the equipment.

4 An eerie moment—alone in the black and airless void—on the outer shell of the pierced rocket. Captain Chapman activates the sliding metal panel of the airlock so that Lt. Makonnen may follow him—outside.



5 Peril in the Great Vacuum as a swarm of minute but deadly meteors pockmarks the skin of the Pegasus, narrowly missing the pilot & navigator who are trying to repair the penetration damage of the space-stones.

6 Makonnen was lost in space. Captain Chapman, alone on the peculiar planetoid which has pulled his ship to its surface, warily explores the rocky terrain of the alien world. Will he survive its rigors?

7 What's wrong? Chapman's feeling groggy—stumbling—falling. Is this what's happened to those before him who have disappeared on the wandering planetoid? Is his number up? Is he doomed to a quick death?

8 Before he blacks out completely, Chapman sees an astounding sight thru the visor of his space helmet: a "welcoming" committee of 10 human-looking men but—can he believe his blurring vision?—they're only 6" tall!

9 Spaceman Chapman, late of Lunar Base #1, lies unconscious on the gritty surface of a strange world of midgets. He does not even know the little planet's name. Will it be his death world, his unknown, unmarked grave?

10 One of the puzzled planetoid people, braver than the rest, steps forward for a closer look at the "giant". The captain, having fainted, is unaware that he is being closely observed thru the transplastic of his helmet.

11 Incredibly, Chapman has vanished from his own suit! Certainly he didn't crawl out of it and abandon it—what then? Did something corrosive in the atmosphere disintegrate his flesh & blood & bones—leaving emptiness? ? ?

12 Capt. Chapman comes to—inside his own helmet! Astounding fact: he has shrunken till, like the inhabitants of the phantom world, he is only half a foot in height! The peculiar atmospheric properties were responsible.

Continued

The captive Solarite escapes, kidnaps Zetha, who faints at the sight of it.

Sesom, venerable leader of the Rehton race, lies unconscious between the misshapen legs of the horrible Solarite.

story continued from the picture panels:

Chapman learns that he is on a little roving world known to its inhabitants as Rehton. The gases of their "air" (fortunately breathable by him) caused him to dwindle to their small stature.

The Rehtonians ages ago gave up most of their scientific achievements to lead a simpler life but have retained their Universal Gravity Control in order to maneuver their planet like a super spaceship.

Fierce Solarites, fire-people of an enemy Sun satellite, have for generations been carrying on a "hot" war with the Rehtonians. Object to capture the Rehtonian secret of gravity control. One of the powerful Solarites has been captured by the Rehtonians.

adventures on the small planet

Capt. Chapman's visit to Rehton is an exciting one. At first he fears his life may be forfeit when he is tried by a Rehtonian jury on a charge of injuring several citizens but he is cleared of this misdemeanor and soon rises to a position of power in the community.

Two beautiful Rehtonian girls vie for Chapman's affection and at one point he is forced into a fight-to-the-death with Herron, jealous Government official. It is a weird scientific duel whose object is to push one's opponent onto a super-G plate—a gravitron grid of such intense potential that the affected individual immediately disintegrates. Chapman maneuvers his challenger into a lethal position but spares his life.

Chapman is "aboard" the pygmy planet when it makes a mad dash for its life, thru minor star-clusters and then the misty veil of the Milky Way itself in an effort to elude an attack by the Solarites.

When the Solarite captive on Rehton escapes, the life of ruler Sesom himself is endangered. Chapman is instrumental in destroying the horrid flame-beast.

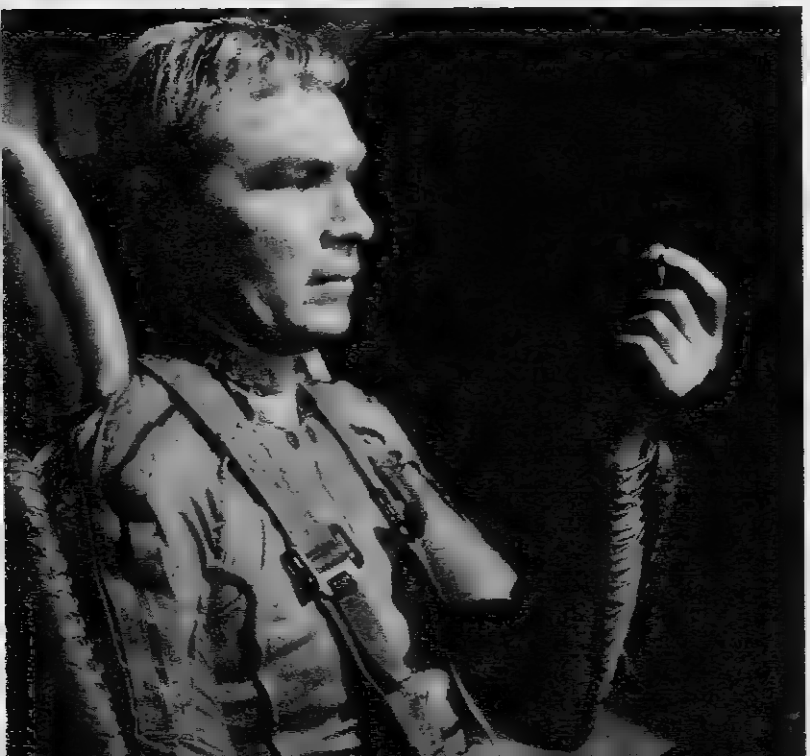
hope of return to home and normalcy

The chaos of battle has brought Rehton

The repellant face & form of the enemy inhabitant of the Sun satellite.

Earthman & Rehtonian fight the Sun satellite creature.

Proof that the amazing adventure really happened: Capt. Chapman, once again his normal size, regards the memento given him by Zetha when he was as small as she, the lovely Rehtonian girl.



closer to Earth's Moon than it has ever been before. Perhaps, with guided direction, the planetoid can be moved near enough to Luna for our Base there to detect the Phantom Planet and send a rescue party after Chapman.

But what good rescue if he is to remain a midget?

A theory works, and oxygen remaining in the spare tank of his spacesuit causes Chapman to return to his normal size. A scout ship picks him up but no one can believe his wild, improbable story. Chapman begins to regret he left Rehton—and the lovely Zetha.

Perhaps he will return? **END**

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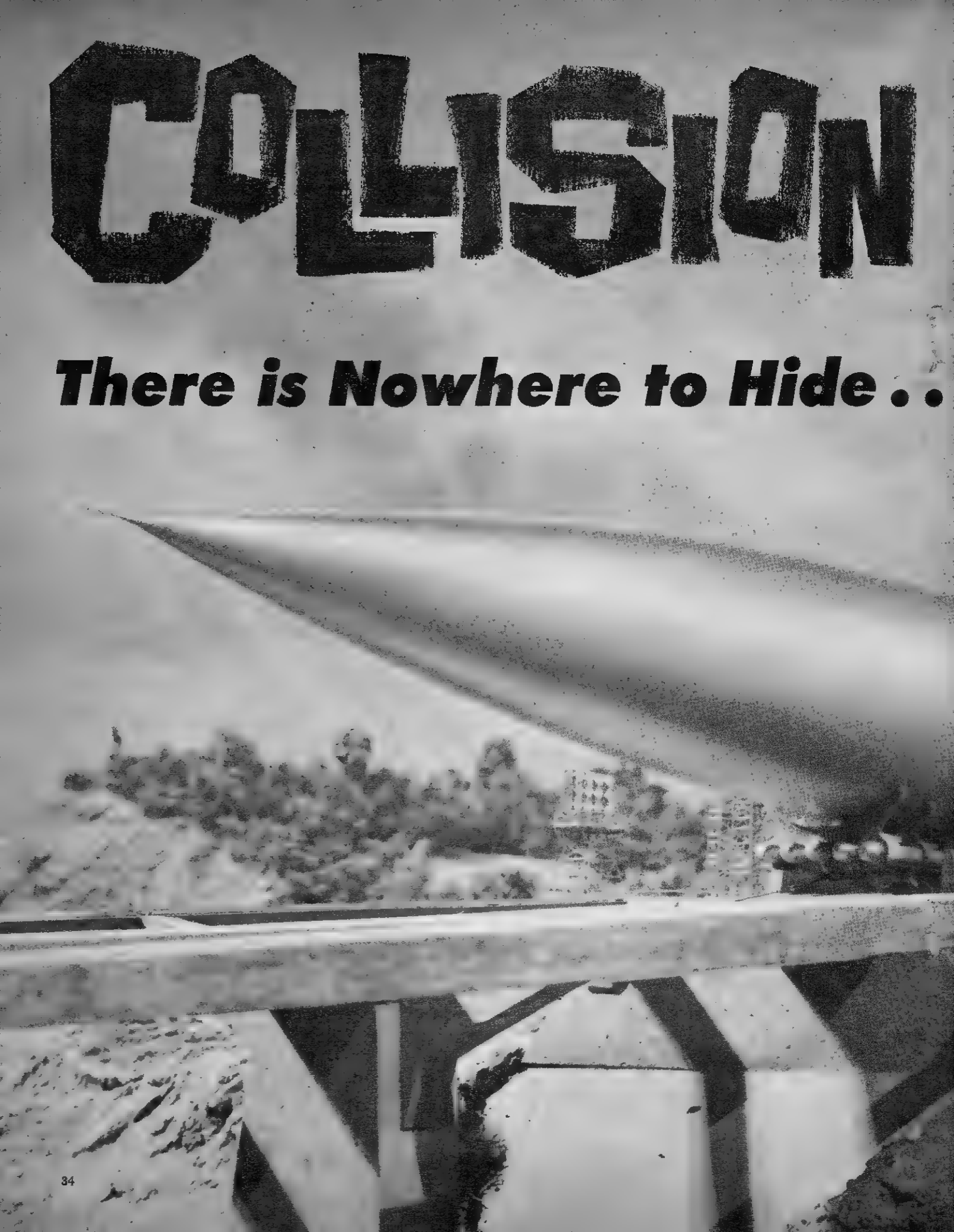
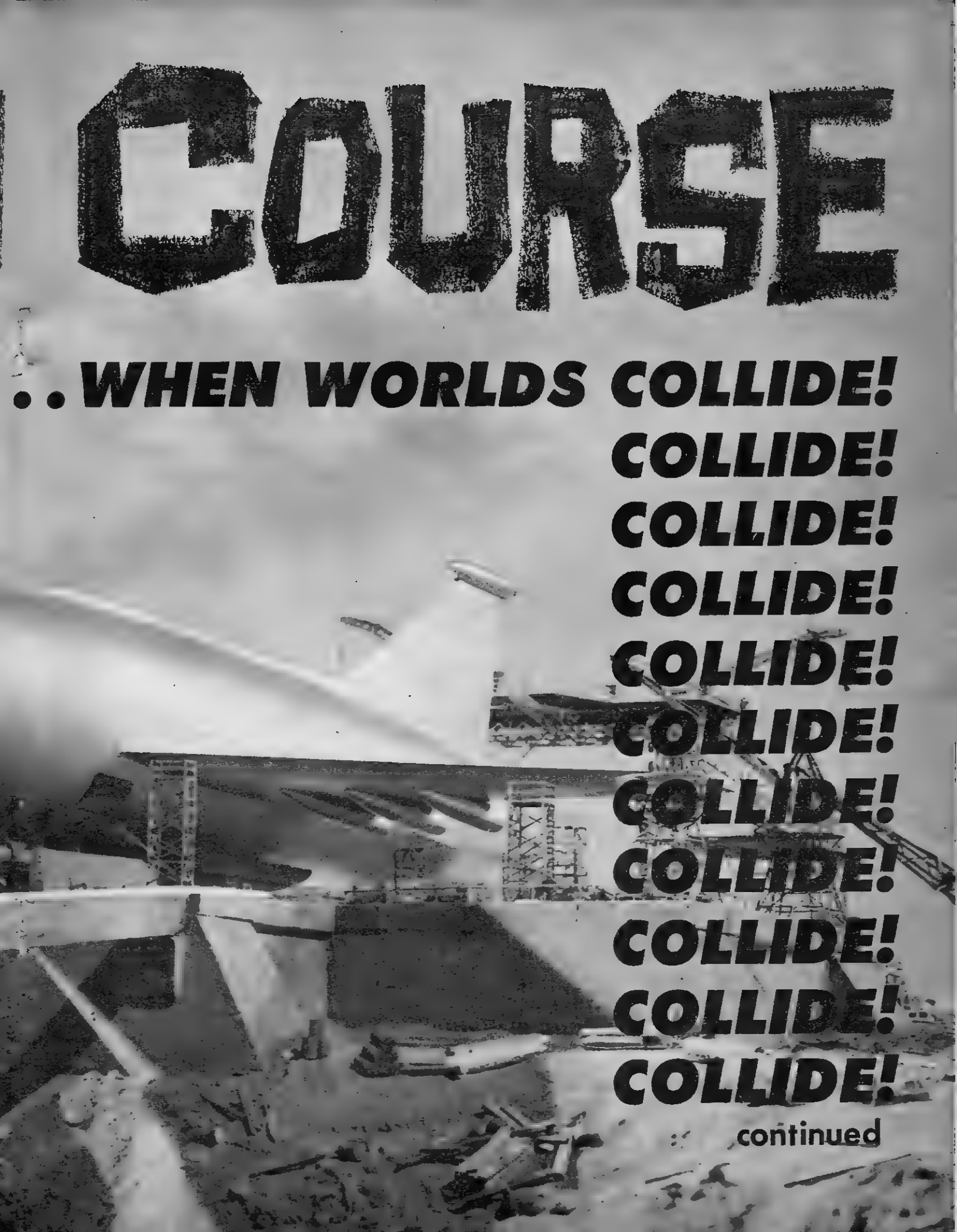
COLLISION

There is Nowhere to Hide . .




COURSE
..WHEN WORLDS COLLIDE!
COLLIDE!
COLLIDE!
COLLIDE!
COLLIDE!
COLLIDE!
COLLIDE!
COLLIDE!
COLLIDE!
COLLIDE!
COLLIDE!
COLLIDE!
continued

Three eye the sky—and the Angry Red Sun in it that threatens extinction of life on Earth.

Operation Rescue. Help from Helicopter.

They knew the Minute, the Hour and the Day the World would Come to an End and Humanity would be Destroyed! Only an Ark of Space could save—some.

A sinister, thrilling whisper stalks the telegraph trails of the world. . . Two scientists confirm their calculations: 2 great planets have jumped their orbits and are racing thru space to collide with our world. . . This means D-Day for the entire Earth—a date with Death, Doom, Destruction.

"The League of Last Days" is formed. . . They plot a miraculous escape in which only the fittest will survive. . . . Millions revert to savagery as civilization crumbles, law and order become a shambles.

And then the crash—the end of the world. . !

STAGGERING!
IRRESISTIBLE!
FASCINATING!

Screen history has never recorded a more spectacular sight. . . Visualize the colorful, vivid, terrifying vision of mankind sentenced to annihilation . . . salvation in space for a chosen few . . . total destruction for the majority of millions who spend their last days in terror & bloodshed as the face of the earth turns red in a torrential crimson flood!

Imagine all this, in a production backed by the entire artistic and technical resources of Paramount's gigantic studio—and you are assured the supreme screen achievement of all time!

Directed by Cecil B. DeMille.

when worlds collide

Cecil B. DeMille?! Something strikes you as odd? You seem to remember or have heard that WHEN WORLDS COLLIDE was a Geo. Pal production? You recall no world-wrecking in the career of the late CBD?

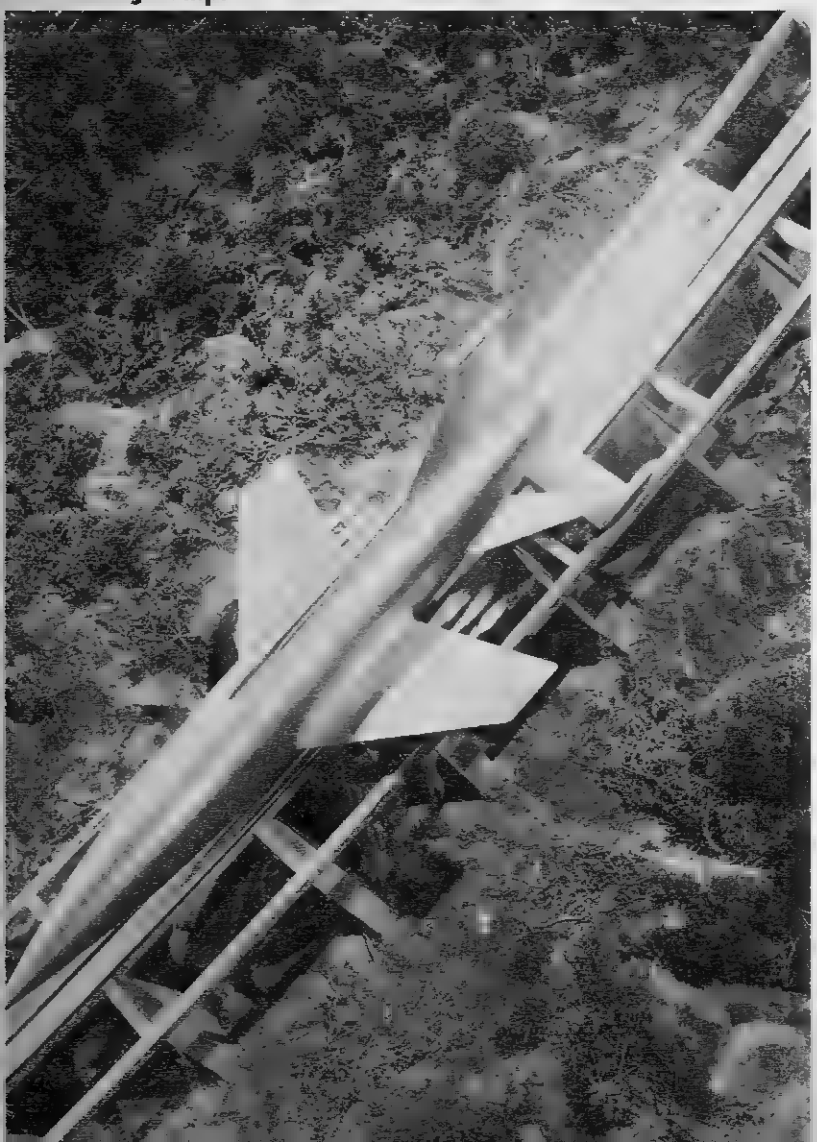
Right you are!—and you've just won yourself a free rocket ride to the Moon Lagoon.

Actually, the Foreword to this article was taken almost word for word from Para-

The Ark of Space under construction.

48 Hours before Doomsday, 2 passengers discuss their chances for Survival in the shadow of the great ship.

All engines blasting, the ship speeds down the launching ramp.



mount's publicity book predicting its hits for the year 1934.

The prediction was a bit premature.

WHEN WORLDS COLLIDE, originally serialized in *Bluebook* magazine in 1932, was not to reach the screen (and rock it like a rocket) till almost 20 years later when, in New Orleans in 1951, on the occasion of the annual World Science Fiction Convention, the lucky space fans in attendance got to see the world premiere of WHEN WORLDS COLLIDE.

The novel itself was written by Philip Wylie & Edwin Balmer and when the first instalment of it appeared it doubled the magazine's circulation; It was reported that the employees of the printing plant where it was being published were so excited about it that the 200 of them dropped their work to grab the story wet off the press!

10,000 sticky inky fingers!

Luckily their boss was a Spaceman too at heart.

last chapter in earth's life

The chapterheads of the book itself give a dramatic summary of the action of the film: The Amazing Errand. . . The League of the Last Days. . . The Strangers from Space. . . Dawn After Doomsday?

A World Can End. . . First Effects. . . Some Demands of Destiny. . . Marching Orders for the Human Race.

How the World Took It. . . The last Nite in New York. . . The Approach of the Planets.

The Saga. The Attack.

The Last Nite on Earth.

Starward Ho!

The Journey Thru Space. The Crash of Two Worlds. The Cosmic Conquerors. .

it begins with Bellus

The world's first hint of extinction comes (in the picture) when astronomers detect another sun, a "little" red runaway sun named Bellus, inconveniently headed for the same spot in space generally occupied by—us.

A frightening case of For Whom the Bellus Tolls—and if that funny is over your head, sonny, well . . . so is Bellus! And here's where the trouble starts: when Bellus gets too close to Tellus (which is another name for Earth), that big bonfire from outer space is going to burn our planet

Inside the Ship at Takeoff, Passengers suffer Pressure of Increased Gravity.

as black as a teen girl cook's first piece of toast. We'll either roast to death or—worse yet—get smashed to smithereens by a companion of Bellus, a planet named Zyra.

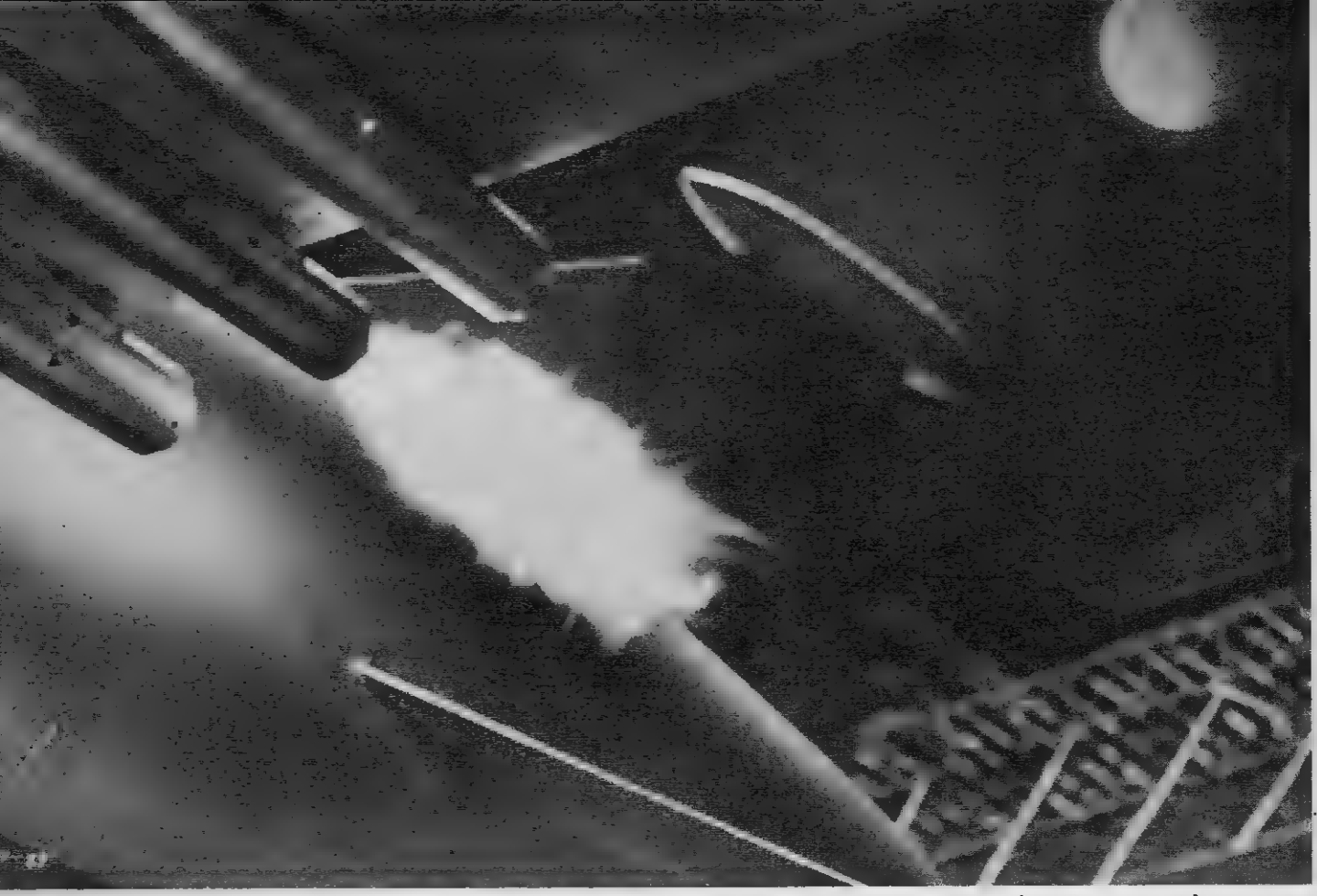
"As far as the collision with Bellus and the rocket were concerned," said the picture's director, Rudy Mate, in an interview, "the film was frankly science fiction. We launched the spaceship horizontally instead of vertically, in the usual way. Jets beneath the ship supplied the initial impulse that started it rolling down a track like the carriage of a rollercoaster. After reaching the bottom it shot up off into the air at about 3000′ per second. The jets were dropped as the ship left the track and the rocket motors went into action. After penetrating the atmosphere the ship speeded up to the velocity of escape of 7 miles per second."

With the whole world clamoring for rescue, rich men offering their fortunes, poor men their files of *FAMOUS MONSTERS*, only 40 people can be accommodated on the new Noah's Ark of space that is hastily built during the last days of life on Earth. Four hundred feet long, it is of gleaming metal tapering to a needle-sharp nose; 75′ wide. It will be hurled into space, with its human and animal cargo, at a speed approximating 1500 miles an hour. Forty men and women, out of the whole human race, seeking survival on a new world while the one they leave behind is rocked and ravaged by cosmic forces the like of which no human being has ever experienced.

As Bellus, the great flaming bowling-ball of death, approaches Earth, the surface of our planet begins to crack up under the gravitational stresses and strains.

The earth quakes.

Sleeping volcanos waken, belching forth fireballs like Roman Candles and white-



The Great Fire Bird wings free of the Mother Planet as Bellus, the Red Interloper, approaches.

hot rivers of molten lava.

The tides rise in the 7 seas and as tempests of hurricane strength roar through the atmosphere, howling like banshees at the wake of the world, tidal waves of unprecedented height attack New York with watery fists. Broadway becomes a colossal trough of water as millions of tons of angry ocean smash and batter at the skyscrapers of the great metropolis.

With the world literally crumbling around their ears, the planet pioneers flee their dying Mother Earth on a column of flame. They are almost squashed flat by the multi-gravities of the takeoff but, having been picked for their superb bodies as well as their superior brains and quality of emotional stamina, the hardy spacemen and spacewomen survive the shock of the leap into space.

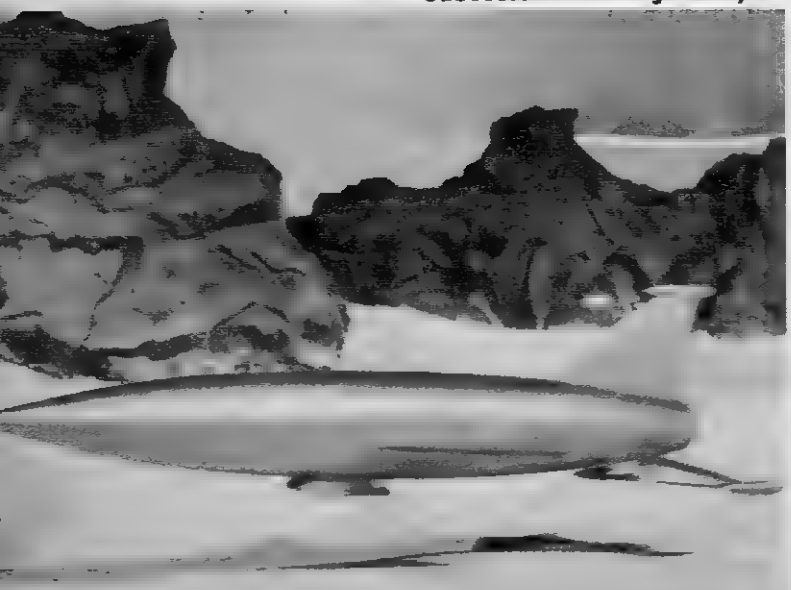
It is a thrilling race with Destiny.

A do-or-die effort to cross the interplanetary void to a new haven in the sky.

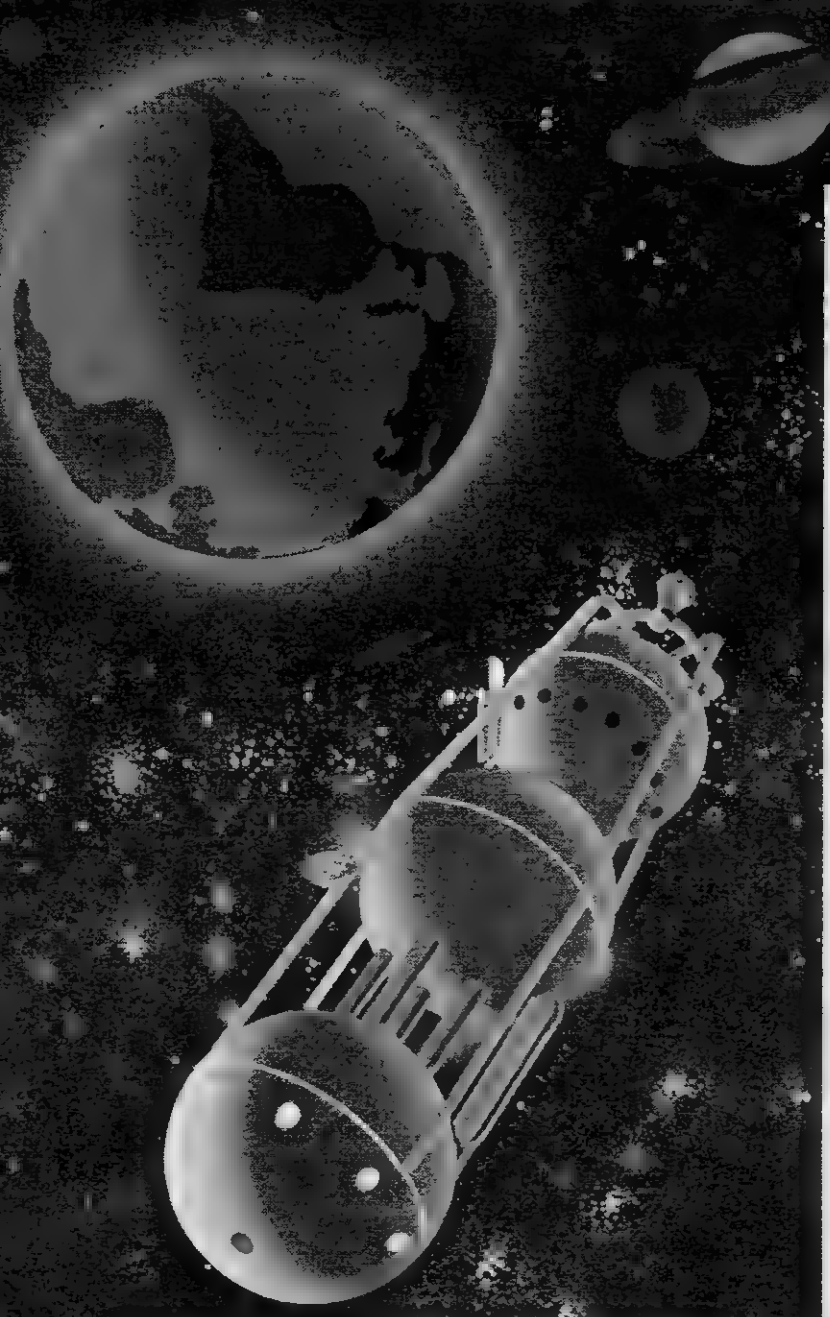
And when the Earthship at last comes to rest on the alien soil of Zyra and the last 40 human beings in existence emerge from their metal cocoon to test the atmosphere of their second home, a warm and friendly flowering landscape greets their anxious eyes. It is a welcome sign.

The old Earth, with its pride and prejudices, is gone. It is Day #1 on the New World Zyra and for the orphans of space a new life dawns. **END**

Successful Landing on Zyra!



Out of the Space Ark and onto the soil of the New World.



SPACE PETROL

Is your gas as good as the next guy's? Test your IQ (Interplanetary Quotient) in the following quiz, designed by space expert Rocky Meteor to puzzle and amuse you. If you score below 75% you'd better go back to Clarkley Space College and take a refresher course in Cinemastronomy from Prof. Esther Royd.

1. **THE CONQUEST OF SPACE** was produced by (a) Ivan Tors; (b) Geo. Pal; (c) Willy Ley?
2. **THE GIRL IN THE MOON** starred (a) Maria Moontez; (b) Mariluna Monroe; (c) Gerda Maurus?
3. **RIDERS TO THE STARS** was written by (a) Curt Siodmak; (b) Kurd Lasswitz; (c) Curt Jurgens?
4. **I AIM AT THE STARS** is the cinema biography based on the life of (a) Wernher von Braun; (b) Warner von Oland; (c) Winnie von Poo?
5. **THIS ISLAND EARTH** was surrounded by (a) water; (b) air; (c) space?
6. **PLAN 9 FROM OUTER SPACE** featured a posthumous appearance by (a) Paul Mooney; (b) Bela Lugosi; (c) Ricky Mooney?
7. **IT CAME FROM OUTER SPACE** was the original work of (a) Ray Bradbury; (b) Ray Cummings; (c) Ray Anthony?
8. **FIRE MAIDENS OF OUTER SPACE** was about an unemployment measure taken to conserve space by dismissing several interplanetary secretaries from their jobs—**true** or **false?** (You have just groaned at a shaggy space joke.)
9. **ABBOTT & COSTELLO GO TO MARS** but it wasn't far enuf—**true** or **false?**
10. In **JUST IMAGINE** a rocketship of 1980 went to (a) the Moon; (b) Venus; (c) Mars?
11. **BLACK MOON** was about (a) the backside of the Moon; (b) the Moon discovered to be made of coal instead of green cheese; (c) Voodoo?
12. **CABIN IN THE SKY** was (a) about an artificial satellite; (b) Heaven?
13. **FLASH GORDON'S TRIP TO MARS** starred Buck Rogers —**true** or **false?**
14. **True** or **false: CAT WOMEN ON THE MOON** was the sequel to **CAT WOMEN ON THE LAM?**
15. HGWells wrote **THE FIRST MEN IN THE MOON.** Did they write back?
16. Jules Verne wrote **FROM THE EARTH TO THE MOON.** Long letter.
17. **12 TO THE MOON** was the sequel to **HIGH MOON**—sagacious or fallacious?
18. **INVADERS FROM MARS** was about Martian invaders. (Multiple choice.)
19. **True** or **false: PHANTOM FROM SPACE** was the sequel to **PHANTOM OF THE SPACE OPERA?**
20. **THE ANGRY RED PLANET** was the sequel to **RED PLANET MARS—true** or **false?**

ANSWERS

1. Geo. Pal in 1955.
2. German actress Gerda Maurus.
3. Curt Siodmak; Ballantine published it as a pocketbook in 1954.
4. Wernher von Braun.
5. Large enthusiastic audiences.
6. Lugosi, Vampira & Tor Johnson played in it as well.
7. Ray Bradbury.
8. It was about a spaceship's maiden voyage.
9. That depends on your sensayuma.
10. Mars, where they found a race all twins.
11. It was a 1934 Columbia horror film with Fay Wray.
12. An MGM fantasy musicomedy with Lena Horne & Louis Armstrong in 1943.
13. True! Buster Crabbe portrayed **both** characters.
14. Do cat women like-lamb?
15. Yes, Spacial Delivery. As soon as we decipher their letter we'll publish it.
16. Yes, and it even had a PS: Show me the way to go home!
17. Everybody has a crazy time on the Moon because the clocks give off Luna-ticks.
18. It's possible.
19. Starring Luna Chaney, no doubt?
20. No relationship.

BUCK ROGERS

Exclusive SPACEMEN Article
by SAM SHERMAN

Let's push time ahead to the 25th Century and join space-hero BUSTER CRABBE in the World of the Future. Behold the favorite of millions in the first serial space panorama to give us a look at Planet Earth 500 years from now!

radio activates Rogers

Strange as it may seem, the 25th century began for Buck with the creation of his era in the 1920's. The *New Yorker* magazine took a deep look at this space age wonder when it reviewed his radio program on December 22, 1934:

Buck Rogers began as a cartoon strip about five years ago. Buck was an American soldier who was put to sleep by some mysterious gas after the World War (the first one) *and woke up in the year 2400. He spends his time in the daily cartoon strip* (*and on the radio four times a week*) *flying around the brave new universe from planet to planet accompanied by one Wilma Deering, a pal* (*not a sweetheart*). *With them is Dr. Huer who invents all kinds of mechanical and chemical and psychic devices to foil and if possible destroy, Killer Kane and his pal, Ardala Valmar, who is a wretch. Some of the contraptions are rocket pistols, rocket ships, de-gravity belts, paralysis rays, lightning guns, space suits* (*which make it possible to step off into space without getting hurt*) *and an electro-hypno mentalaphone for reading the minds of villains and learning their dastardly plots. Columbia Broadcasting studios use 25 different motors to imitate the various mechanical devices of Dr. Huer. The sound of the psychic restriction ray, however, is made by a Schick razor. Mr. John F. Dille, who has his own syndicate, thought up Buck. The cartoon strip is drawn by Dick Calkins and written by Phil Nowlan.*

"Zap!" you're disintegrated

The original radio program featured Matthew Crowley as Buck, Adele Ronson as Wilma Deering and Edgar Stehli as Dr. Huer. Yes, before the great movie serial, Buck was pictured in newspaper strips and heard on the radio. The kids went wild over him! Buck's products of all sorts dominated the American scene. Sorry indeed was the youngster who did not have his own Buck Rogers "Rocket Pistol". In one de-

Dave Sharpe (left) as Buddy and Eddie Parker as Buck leap into a fight with Killer Kane's crowd. This shot shows the two stunt aces who performed the action the studio would not allow Buster to do.

Buck's in a fix as Captain Lasca, played by Henry Brandon (right), turns Prince Tallen and the people of Saturn against him.

Scott (Carleton Young) and his ray pistol mean sure disintegration for Buck Rogers if Buster loses this fight.

partment store alone, 1500 were set loose upon the world, the first day on sale. The weapon was made of heavy metal in a super-futuristic design. When the trigger was pulled a snapping sound described as "Zap" was heard.

the cameras roll

Working with a favorite like this, Universal Studios saw a natural hit for the movies. If they could obtain the world's foremost spaceman, Buster Crabbe, they were set. So, after 30 episodes of FLASH GORDON (in 2 serials), Buster became BUCK ROGERS in a 12 chapter space panorama.

After breaking the script down into episodic form, the production of the serial took six weeks. Action dominated the film as 3 top stuntmen (famed for later Republic serials) strutted their stuff. Dave Sharpe, Eddie Parker and Tom Steele received the jolts as they were joined by Roy Barcroft and Kenne Duncan (later Republic villains) this time as defenders of right. The players in support of Buster as Buck Rogers were Constance Ford as Wilma Deering, C. Montague Shaw as Dr. Huer, Jackie Moran as Buddy and Anthony Warde as Killer Kane. In the stunt department, Eddie Parker doubled for Buster while Dave Sharpe filled in for Jackie Moran. This sounds quite amazing, as who has ever been in better physical shape than Buster Crabbe? However, even if he *wanted* to do all his own stunting, the studio would not permit it. They had quite a bit of money

Captain Rankin (Jack Mulhall) and Lieutenant Lacy (Kenne Duncan) discover the 20th century Buck in a state of suspended animation in the 25th century.

invested in him (as the central figure in this production) so they had no plans of jeopardizing their investment.

Buster's views on Buck

Recently, I discussed stuntwork and other cinematic situations with Buster Crabbe, who commented as follows:

SPACEMEN—"How did they determine what action was to be doubled?"

BUSTER—"The further you got in the picture, the more of a chance they were taking of getting the star cracked up. The result being, holding up production at a good deal of added expense (production-wise), or not being able to complete the picture at all."

SPACEMEN—"Thinking about today's space achievements, did people at the time BUCK ROGERS was made, think these films were the wildest, craziest things in the world?"

BUSTER—"Yeah, (with a chuckle) a little bit. But the films went over *pretty well.*"

SPACEMEN—"I notice Phillip Ahn was cast as Prince Tallen, ruler of Saturn. Was there a specific reason for choosing an Oriental actor for the role?"

BUSTER—"He's Korean and you see him a lot today. He's turned out to be quite a good actor. As far as the casting goes, who knew just what a Saturnian should look like anyway?"

SPACEMEN—"I wonder if you remember how they did any of the special effects?"

BUSTER—"Oh sure. In some shots the spaceships didn't move, the background

Buddy Wade (Jackie Moran) and Buck Rogers find out that their dirigible is about to crash on an icy Arctic mountain.

There is no escape for Wilma Deering from these weird creatures. Who are they?

moved as it was on a rotary drum. The special effects men blew smoke around the ship and once in a great while they'd swoop one down. But the ships were hard to control because they were operated on a pendulum rig. If the spaceships weren't handled just right, they looked phonier than they actually were. Some of the attacks were rigged using strings and with the smoke covering up the faults, it didn't look too bad."

SPACEMEN—"How big were the actual miniature ships that were filmed?"

BUSTER—"On the average, about 10 inches."

SPACEMEN—"Do you remember anything about the ray guns?"

BUSTER—"You might be interested to know that the ray effect was done by scratching lines on the actual film frames. The prop department at Universal dreamed up the space gun design by trying to follow the original comic strip drawings."

one can defy gravity

SPACEMEN—"Who directed Buck Rogers?"

BUSTER—"The directors were Ford Beebe and Saul Goodkind, a former film editor. He was actually a cutter directing, and he planned the editing as the film was being shot."

SPACEMEN—"How were the de-gravity belt effects obtained?"

BUSTER—"Piano wire. We wore harnesses the same as Mary Martin used as PETER PAN. The only dangers being kinks, if one formed, the wire would break. But there were no broken necks, bones or anything like that."

SPACEMEN—"Where were the outdoor scenes, that were supposed to take place on other planets, shot?"

BUSTER—"Mostly at Chatsworth, Red Rock Canyon and the Mojave Desert, all of them not too far from the studios in California."

SPACEMEN—"Was there much promotion and touring with films like BUCK ROGERS?"

BUSTER—"Oh sure, just because it was a serial is no reason why they shouldn't publicize it. The serials made more money for the studios than a lot of their big pictures. A three-quarter million dollars production budget was spent on the first FLASH GORDON, but it paid off in big dividends."

SPACEMEN—"When a serial was made,

Buster Crabbe as Buck Rogers, the hero of tomorrow who climbed to popularity heights never before achieved.

Buster demonstrates the "25th century slam" as he downs one of Killer Kane's men.

Dr. Huer and his assistants prepare their ray machine for immediate action.

were *Cliffhanger* scenes shot two or three ways to get the hero out of peril for the next chapter?"

BUSTER—"Yes, serials were always shot that way. For example: a man is shown actually falling off a cliff—cut—that's the end of one episode. Then for the next chapter, they pick up showing him *roll* down and then grab something to save himself. They *cheat* a little so that he never actually fell off. You know, I was a serial fan even before I got into pictures and I'll never forget the trickery they used *then* to save the hero."

SPACEMEN—"Do you enjoy watching your own features & serials today?"

BUSTER—"I'm critical of them. Some of the ones I enjoyed working in, I enjoy watching. I often wonder though, why I did the scene the way I did. But sometimes, after not seeing a picture for a long time and thinking it's very poor, I'm pleasantly surprised."

SPACEMEN—"Back in 1952, you had an ABC-TV show on which BUCK ROGERS and some of your other films were run. Was there much of a fan club connected with the films and this show?"

BUSTER—"You bet! We had BUSTER'S BUDDIES clubs and there were 35,000 members in the New York area alone. The kids loved the serials and these films are still the type of entertainment they'd like a lot today."

They certainly *are* the type of entertainment that everybody enjoys, if Buster Crabbe is the star. He's the man who brought a new dimension to the chapter play—*acting!* We believed in Buck and the other characters Buster played, because his acting convinced us that a situation was *really desperate.* Even in the fantastic-futuristic settings, the conflicts became real. These were the only films of their kind; they can never be recreated!

In next issue's concluding installment, we'll return with the movie story of BUCK ROGERS. What happens when Buck is made a helpless robot slave of the filament ray helmet? Can Killer Kane destroy Buck's hidden city and thus rule the Earth? Is Saturn the planet where enemies or friends dwell? Who are the horrible Zugg men? And what is the story behind the failure of a 1950 BUCK ROGERS TV series *without* Buster Crabbe? You'll find out the answers to these questions, and much more, as we return with the 25th century and adventure in the future.

END

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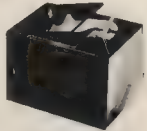

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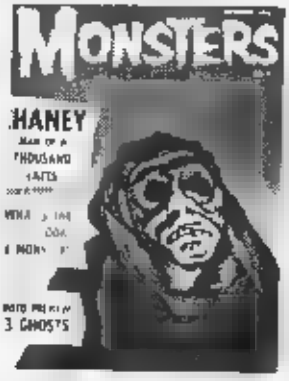

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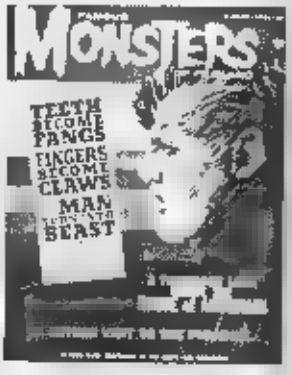

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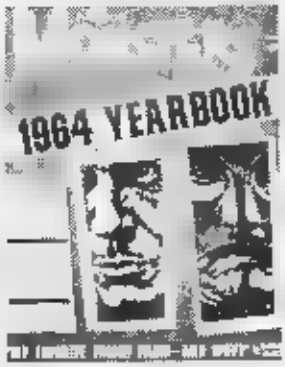

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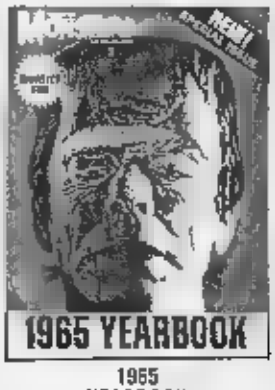

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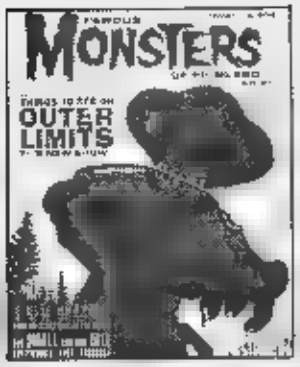

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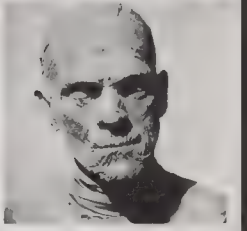

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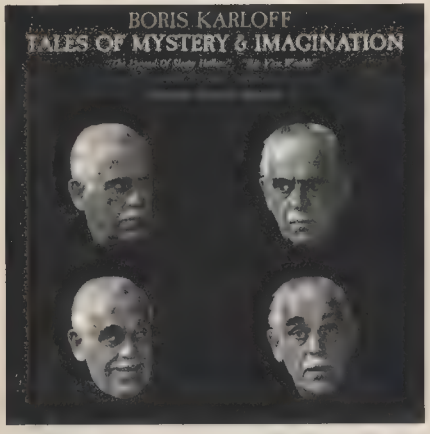

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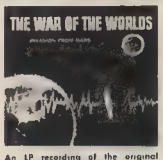

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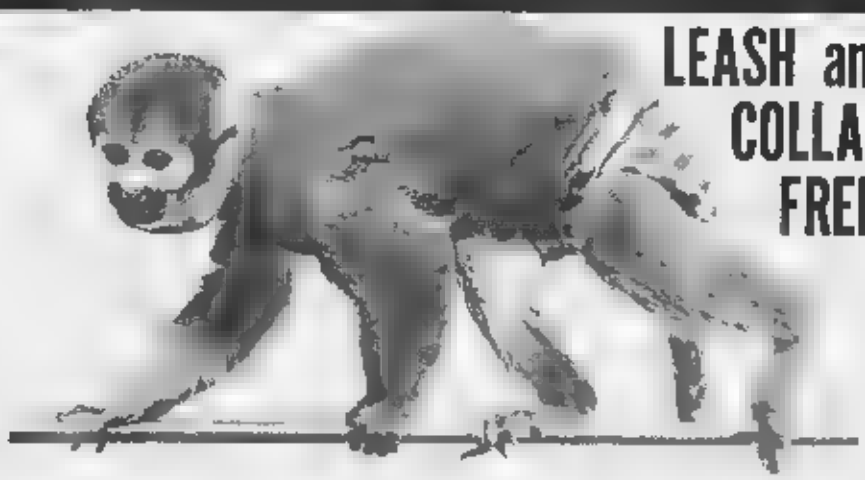

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See the entire hatching process from egg to chick through the plastic dome window of this 2 egg incubator. Maintains proper heat and humidity to hatch chicks ducks, pheasants, quail etc Includes bulb, egg holder, thermometer, and instruction book. Stands 8" tall, 7¾" wide Base converts to a brooder after chick is hatched. Only $2.98 plus 50c postage.

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All you need s LIGHT to run this scientific ATOMIC ENERGY ENGINE The brighter the light—the faster it wi spin. Resembles a light bulb (made of quality glass) with a heavy-duty base. Sits anywhere. 6 nches high. No parts to wear out—nothing to get but of order Any kind of ght w cause it to turn—even under water! A truly fascinat ng and mysterious novelty. Only $1.75 plus 25c postage & handling.

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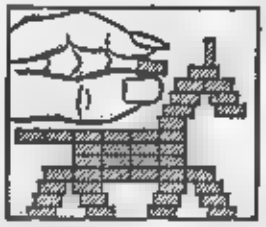

Unbelievable as t may seem, here are 100 powerful 1/4 rubber coated magnets for only $1 You will spend hours playing with them, building toys, houses, making doodles anything your imagination can conjure up. Perfect as markers and for holding notes to metal surfaces. Handy in home or office for young and old. $1 plus 15c postage & handling.

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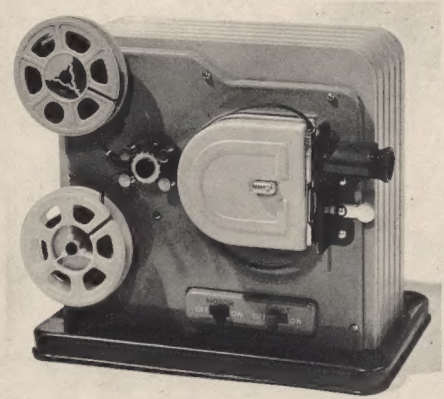

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- Motor & Light Switch

Projector Projects Both Color & Black & White 8 MM Film

Fully Electric—Automatic Rewind. You will be thrilled and delighted with this motion picture projector that will bring to life 8MM color or black and white movies right in your own home. Imported and mass produced using special skills, this excellent projector is useful and practical. Yes, now home movies are a luxury you can afford. Take all the movies you want without worrying about the cost of a projector. You'll show movies to friends and relatives, hold parties and so much more.
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THIS PLANT ACTUALLY EATS INSECTS AND BITS OF MEAT!

VENUS FLY TRAP

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Unwary insect touches sensitive hairs, causing trap to shut. Plant then dissolves & digests insect. Trap will bite at (but will NOT bite off) more than if can chew—such as a finger or a pencil. In a few days, after eating an insect, it will reopen for more food.

A BEAUTIFUL PLANT! The VENUS FLY TRAP is unusually beautiful! It bears lovely white flowers on 12" stems. Its dark green leaves are tipped with lovely pink traps—colorful and unusual!

EATS FLIES AND INSECTS! Each pink trap contains a bit of nectar. It is this color and sweetness which attracts the unsuspecting insect. Once he enters the trap, it snaps shut. Digestive juices then dissolve him. When the insect has been completely absorbed, the trap reopens and prettily awaits another insect!

FEED IT RAW BEEF! If there are no insects in your house, you can feed the traps tiny slivers of raw beef. The plant will thrive on such food. When there is no food for the traps, the plant will feed normally through its root system.

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In 1875 Professor Darwin wrote, "This plant, commonly called 'Venus Fly Trap,' from the rapidity and force of its movements, is one of the most wonderful in the world . . . It is surprising how a slightly damp bit of meat . . . will produce these . . . effects. It seems hardly possible, and yet it is certainly a fact."

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ALL NEW HORRORSCOPE! MOVIE VIEWER

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COMPLETE WITH 4 FULL EDITION FILMS OF
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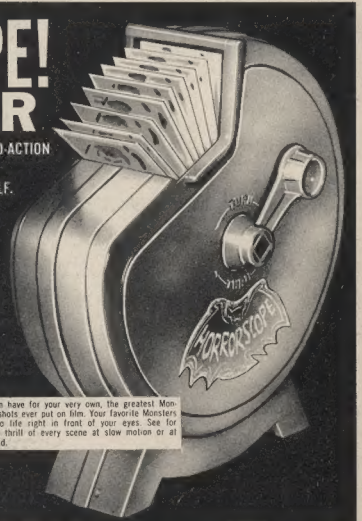

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